Club Sandwich

AUTUMN 1997 No. 83

Looking for you

in this edition ...

REMEMBERING DIANA
MANY YEARS FROM NOW
BUDDY'S WEEK
SURFING
PROMENADING
... and ANTICIPATING STANDING STONE

PHOTOGRAPH: LINDA McCARTNEY

SUE'S LETTER

In what has proved to be a very busy autumn for Paul McCartney, the articles in this *Sandwich*, paradoxically, cannot do more than touch on the events which have most recently occurred. This is because of the way print deadlines dictate our contents. Rest assured that our Winter issue will expand fully on the 14 October world premiere of *Standing Stone* at the Royal Albert Hall here in London, which will be followed by the US premiere on 19 November at Carnegie Hall in New York. For now, please be content with a small taster – the article STANDING STONE IS READY TO ROLL, in which Paul speaks about his new symphonic classical work. Also to be featured in our next *Sandwich* will be a report on the marvellous Music For Montserrat concert which took place in London on 15 September.

So, now to return to the most recent past. As usual, the first week in September heralds not just "back to school" but also MPL's annual Buddy Holly Week, and in A POEM FOR BUDDY we take a look at the 22nd event which, in my opinion, was one of the best. Everyone enjoyed the excellent poems read so expertly by the winners of the competition, along with a wonderful selection of verse by Roger McGough. It was a truly captivating afternoon and another fine memorial to Buddy.

We also touch on another commemoration, that of the 40th anniversary of the Woolton fête in Liverpool. Back in 1957, at this same event, Ivan Vaughan fortuitously introduced to one another two young lads by the names of John and Paul... with the result that made history. The anniversary was appropriately marked by another fête with, once again, music provided by the Quarry Men Skiffle Group.

October 2 saw the publication of Barry Miles' book *Many Years From Now*, the first "authorised biography" of Paul McCartney. Miles was a friend of Paul's in the 1960s, during Paul's early years in London, and our article by Mark Lewisohn portrays how this friendship enabled Miles to produce an intimate book, drawing on his and Paul's shared memories of the "underground" scene in Swinging 60s London. A really important aspect of the book is that Paul talks for the first time in detail about the composition of the songs he and John wrote, which makes it invaluable for music historians and the general public alike. Additionally, Mark gives an interesting thumbnail sketch of Miles' own career and talks to Miles about how the book evolved.

Returning once more to Paul's new album *Flaming Pie*, Laura Gross, in MORE ANGLES ON THE PIE, gives us a somewhat new perspective by chatting with Ringo Starr, Billy Crystal and Robin Williams about their different involvement with the project, the latter two by way of the movie *Fathers' Day* which featured two of the tracks. Mentioning the *Pie* makes me wonder if any of our New York readers attended the recent *Flaming Pie Night* at Shea Stadium – scene, of course, of the Beatles' memorable concerts more than 30 years back. On 12 September, while Paul was in London rehearsing for the Montserrat concert, spectators at a New York Mets baseball game were treated to music from *Flaming Pie* along with a selection of other McCartney tunes played in the intervals.

What else do we have for you? In THE BEATLES AT THE PROMS our editor reflects on the inclusion, for the first time, of Paul's compositions in Britain's historic Proms concerts, while A WEB OF INTRIGUING SURPRISES reveals the fascinating information to be found on the official Paul McCartney web site, out there on the Internet. Among our regular slots, BACKWARDS TRAVELLER touches on the 25th anniversary of Wings' first official tour, and interesting questions are answered in WRITE AWAY. A further challenge is to be found in Bert Danher's puzzle.

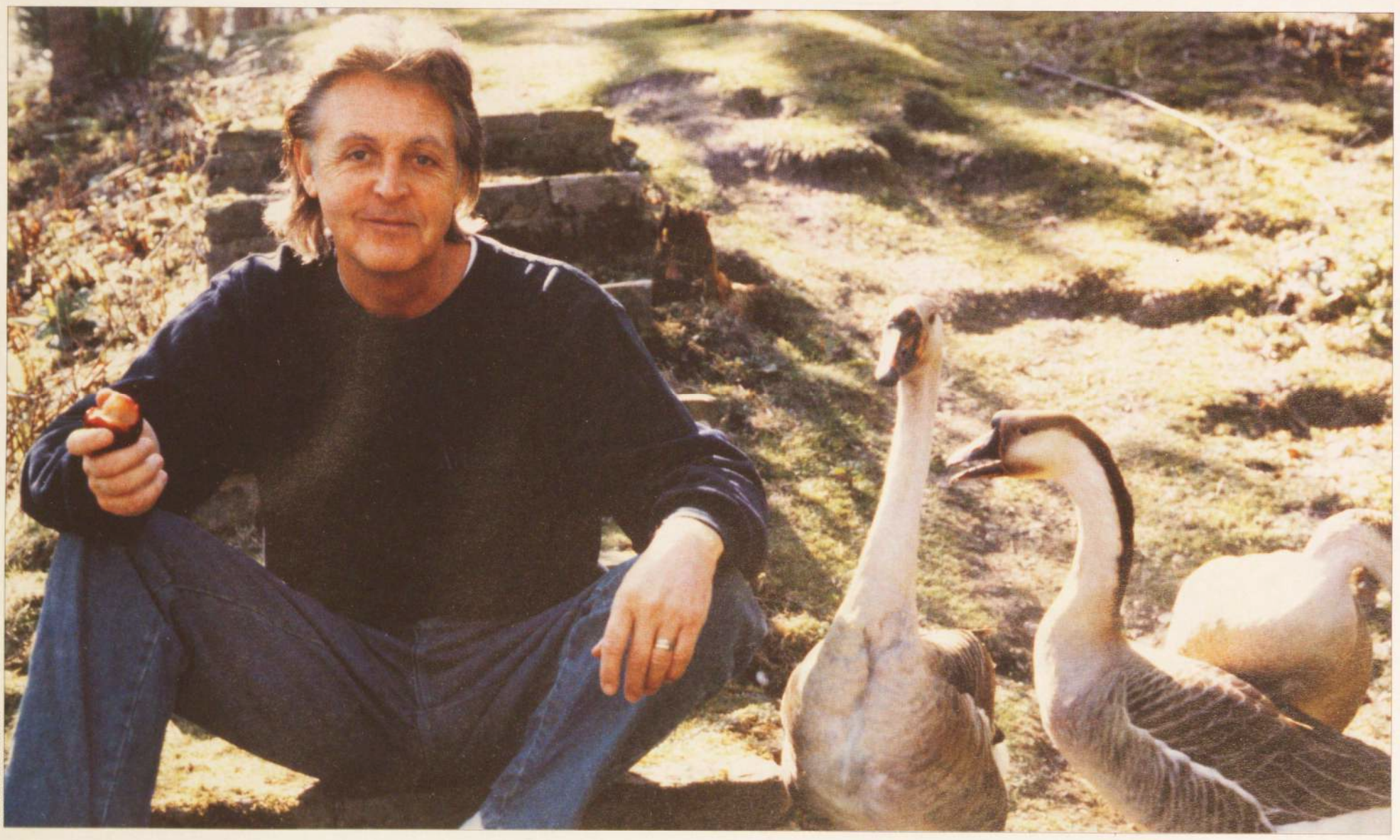
Unfortunately, this issue is also tinged with sadness. The shocking death of Diana, Princess of Wales, deeply affected people around the world. Here at *Club Sandwich* we both mark the tragedy and reflect on happier times, when the Princess met Paul and Linda.

Following soon after the Diana tragedy, we were saddened further by the death of Derek Taylor, aged 65, after a long illness. A man of great charm and wit, and a very fine writer, Derek was the Beatles' publicist in 1964, again during the Apple period later that decade and more recently worked closely with them on the *Anthology* series. He will be greatly missed, and we send our sincerest condolences to his family.

'til next time

Sue

PS. For those of you who like to be organised early, here's news of an ideal Christmas gift! The recent TV special *Paul McCartney In The World Tonight* has now been issued on video in Britain. At 75 minutes, the video runs 25 minutes longer than the TV version, with a lot of great, never-before-seen footage. The store price for the tape is £13.99 but we are able to offer a reduction to UK-based *Club Sandwich* readers, who can obtain it for £11.49, inclusive of postage and packing, by telephoning 01494 471150 and quoting the reference PNV1209.



PHOTOGRAPH: LINDA McCARTNEY

QUICK PREVIEW

Strings pluck, horns blow, drums beat...

STANDING STONE

is ready to roll

In his own words, Paul McCartney paints the background and sets the scene for his new symphonic opus

"I don't divide my tastes into liking rock music or classical music. I just like *good* music."

"I don't see that I am breaking with my past now, I see what I'm doing as evolutionary and my past has helped to enable this. If you look at my career, or the Beatles' career, you'll see that rather than stand in one place I've moved from one stepping stone to another. With the Beatles we started out playing rock and roll in clubs and evolved into using string quartets and orchestras in the studio."

"It's all an ongoing education for me, and it's fascinating. But I do have what I consider to be this primitive approach, to all my work. It's primitive because I don't quite understand how it's done. Sure, I know *how* to write a song, but I don't understand – and I don't *want* to understand – the process of magic that goes on; how it is that this song or this melody that previously *wasn't* in your head can suddenly *come* into your head."

"One of the things I'm discovering about myself is that because I never had any lessons with music, I like that approach in discovering other things. I like not knowing, and working it out for myself. I also think that, this way, you get an original take on something. If the information is out of a book then fifty-thousand other people could have read that book and done it that way, by the book. But if you work it out for yourself, you sometimes learn things that you may have learnt from the book but you have an original angle on."

"I don't know where my ability to write melody comes from. I was never trained for it, and it seems to come from nowhere. Perhaps one of the reasons I can do it is because emotion is thrown up through melody and I *am* emotional. I have been accused of being sentimental but it's not that, it's really that I am quite emotional. And I don't have a problem with it. I used to – when I was younger I would hide and suppress my emotions. But these days I'm quite happy to show them. I would not be afraid to shed a tear watching a sad film – and I do."

"Above all, I wanted *Standing Stone* to end with a celebratory passage. Besides the original sketches that I made for the work, I also had a tune that I wrote years ago but never found a use for. My children had grown up with it, my father-in-law liked it, and I always felt it was part of the family. I want everyone to leave happy after a performance of *Standing Stone*, since I write for *people*."

"I don't like to consider that now I'm moving into 'serious' music because that implies that everything we did in the Beatles was a complete joke."

"This, for all its faults, is mine. So, win or lose, I get the blame."

PHOTOGRAPH: LINDA McCARTNEY

In the next issue: *Standing Stone* is unveiled...

PHOTOGRAPH: LIONEL CIRONNEAU/STF/ASSOCIATED PRESS

Diana

Rarely in the sadly short life of Diana, Princess of Wales, could she truly hide from the flock of paparazzi. Although she met Paul and Linda on several occasions, it was almost always in the attendant arc of the camera flash.

But one day in early 1993, during the McCartneys' rehearsals at Pinewood Studios for The New World Tour, Diana managed a short escape. Paul, Linda and the Band were filming run-through after run-through when they were told that they had visitors: Diana, and the Princes William and Harry.

Paul stopped the filming and, on hearing that the boys "wanted to hear some rock and roll", kicked the band through an impromptu and blistering set.

Then we broke for lunch. Paul and Linda took a table at Pinewood's restaurant. It was a paparazzo's dream shot: there, at one table, were Paul, Linda and their daughter Mary, Diana with William and Harry, as well as David Puttnam and Robin Williams, who were also filming at the studio.

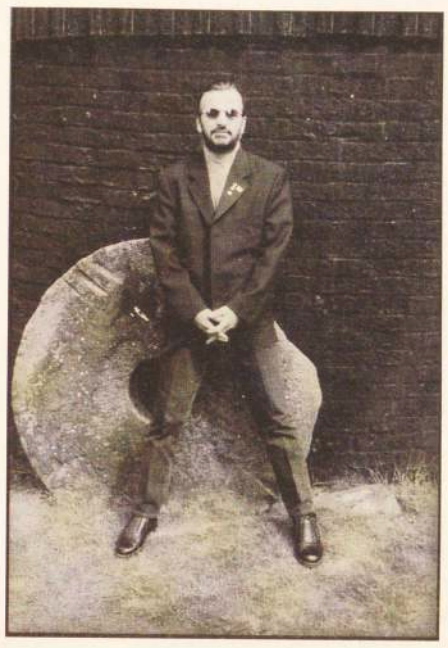
In memory of Diana here is a photograph to remind of happier times, taken in Lille, France, in November 1992 at a performance of *Paul McCartney's Liverpool Oratorio*. With respect to Diana and everyone else's right to privacy, we are not showing the Pinewood picture, a shot that no one apart from those present has a right to see.

GEOFF BAKER

More angles on the Pie

In the last *Sandwich* Paul spoke about *Flaming Pie*. Here, Laura Cross invites Ringo Starr and the two stars of the movie *Fathers' Day*, Billy Crystal and Robin Williams, to talk about their involvement

Ringo Starr



Tell me how you came to work with Paul again, this time round.

He had this song he wanted me to play on. And that's what happened – I went down to his studio and we played on the track. What's it called?

'Beautiful Night'!

Yeah, I'm sorry! He invited me to play on 'Beautiful Night' and I said "Sure". I think it's a beautiful track, and while we did that we started jamming. He had a few ideas for a jam, playing his bass. I love to play drums when Paul's playing bass – he's such a fine player, still the most melodic. We were just jamming and he was shouting these words, and it turned into a song. Jeff Lynne was playing a little plunky guitar too – it was just the three of us and it turned out fine, just finding a pattern and playing it – it's organic, it grows. It was a fun day and I like to hang out with Paul and Linda.

Do you still feel the magic?

I still feel really comfortable playing with Paul, yes. We have all that history and it comes into play when we work together. You can't just dismiss that. You're never going to lose the closeness of those eight years we spent together. We played some great music and we were brothers; no matter what goes on up and down, we were very close. I don't know of any other band who got that close. And we got that close because we loved each other and the pressure that only the Beatles had. No other band has had that much pressure. So all of those factors come into play when we meet each other. We know what went on. Nobody else knows. Everybody thinks they know, and they have ideas, and they write books about it, but actually only the Beatles know how heavy that was.

Paul and I used to work very hard. A lot of it fell into place, but the drummer and the bass player have a foundation to set, for everything else to be able to go on. And as I say, he is the most melodic bass player. He plays melodies within the melodies. He's like the sea bed, or I'm the sea bed and he's the bottom water, and everything goes up from there. Like bubbles.

Paul has drummed on most of the tracks, with the exception of the ones that you're on.

Yeah, Paul has a style of drumming. And so does George, and so did John. They all had this style. It just happens to be a fact that I'm *the* drummer! (Laughs.)

'Really Love You' is the first time you and Paul have been credited as writing together, just the two of you.

Well, I was surprised when I spoke to Paul, because we did just make it up as we went along. He called me and said I was sharing the credit and I said, "Thank you very much". I wasn't expecting anything. It's like, "you play on my albums through the years, and I'll play on yours". I don't get union rate! You know, we usually have dinner and send each other flowers and that's it.

You are also singing on 'Beautiful Night'.

I'm singing on the return at the end, yeah. He said, "You can sing this" and I said "Okay, thanks. What notes are they?" and sang them. When we go and do his song he's in charge. I mean, I can give him everything I've got, but he's written the song and he has a programme for it. If I do something that changes it and he likes it, then we'll do that. But he is Mr McCartney when we do his song. And I'm Mr Ringo when we do mine. We're just musician buddies. In the Beatles and in all sorts of studio creations, it's like, if I write the song, it goes like this. And it's always been the writer's direction. John would direct his, Paul directed his, George directed his, and I directed 'Octopus's Garden' and 'Don't Pass Me By'.

Special-edition summery posters advertising Flaming Pie *were posted beside surfing beaches in Cornwall, England*

A sandy celebration of the new album, made and photographed on the day of its release by CS reader Nancy Lester of Indianapolis, USA

Billy Crystal

'Young Boy' and 'The World Tonight' were not written specifically for Fathers' Day. *But I've heard it said that they're like a marriage made in heaven.*

Yes. I was there when the 'Young Boy' tape arrived. It's really a good song, and it embraces the picture because the movie is a story about a kid who's gotta find himself and go off and grow up.

It's so exciting to be in a movie that Paul McCartney is involved in. I'm *happening*! Paul's a cool guy. I'm the one who told him to take his shoes off for *Abbey Road*, you know. I said, "Hey, everyone else has got shoes on, it might be really cool. And then we could, like, screw some heads up if you said 'I buried Paul' and we pretend you're dead. It'll be great." He loved it!

Are you a big Paul McCartney fan?

Oh yeah. How could you not be? You know, we grew up with him. He and the other guys helped us grow up. They got me arrested three or four times, too. The lyrics, the things that they've said over the 30 years that they've been making music for us – they're our guys.

If you were going to give Paul a message, what would you say?

Stay away from my wife, 'cause I'll find you.

Robin Williams

I think that 'Young Boy' sets up *Fathers' Day*. The song has kind of a sweetness about it, a gentle quality, and it's perfect because it's about a boy who's going off in search of love.

And 'The World Tonight' is on the ending credits...

I really like that song, too. There's a sweetness, a kind of bittersweetness, to 'Young Boy.' And then 'The World Tonight' just jams, which is great. When the people here first heard it they were saying 'Do you think we should use these songs?' It's like, this is a choice?!? Excuse me, come on – these are *Paul McCartney* songs!

Are you a big Paul McCartney fan?

Yeah. His songs are in my memory banks. I think they're actually in my genetic material now. I was doing a movie in Canada called *Good Will Hunting* and in the lunch break the sound girl brought her guitar, and she was singing, and one of the grips had a bass, and then there was another guy and another guy, and they were singing old Beatles songs. And my stand in was doing harmony. The moment you start singing those songs, it brings people back, joins people together and brings a mood that just elevates. It's cheaper than Prozac. "Blackbird singing in the dead of night..." – it's like *bingo*, you're there.

Many Years From Now

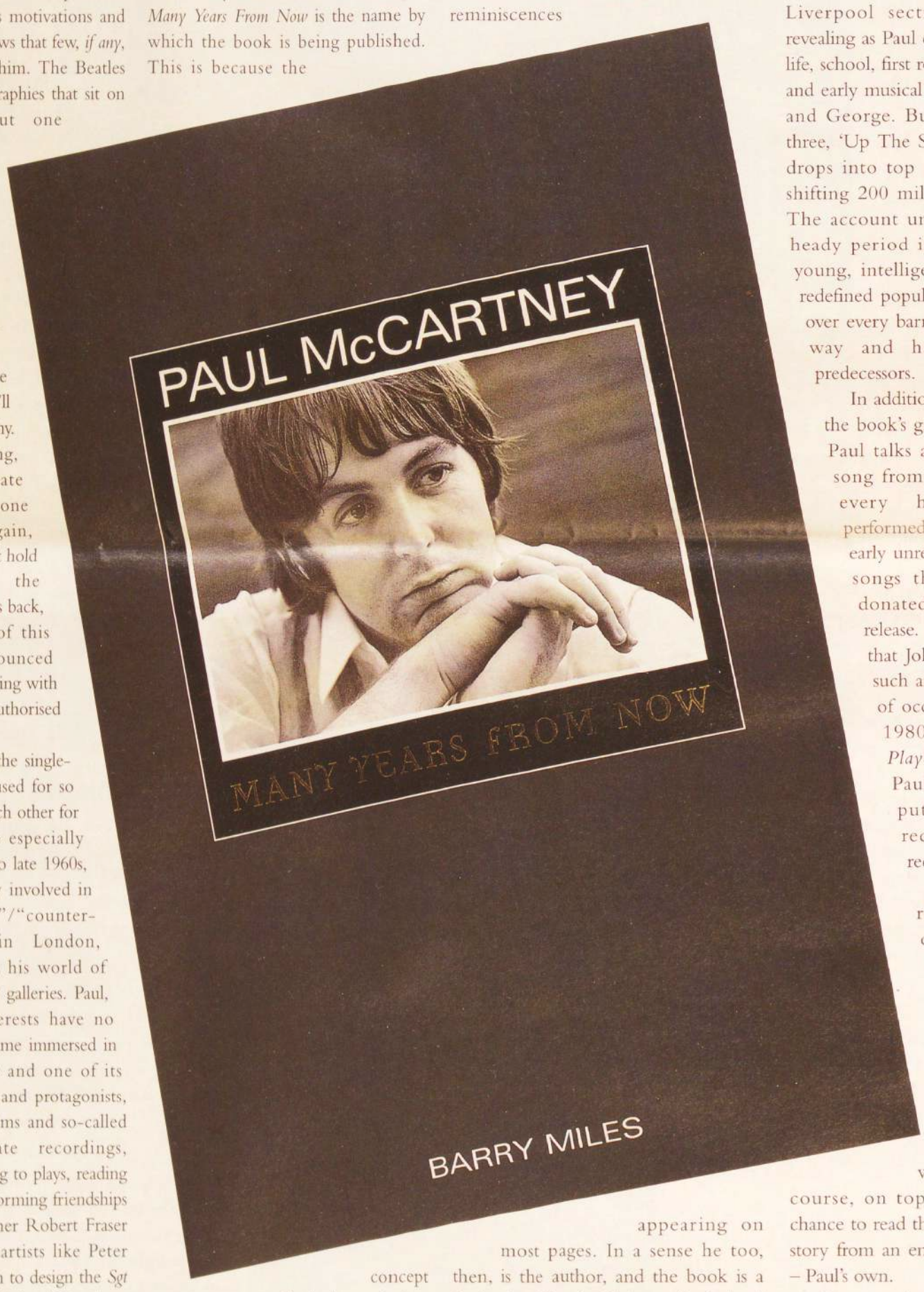
Paul has worked with his long-time friend Barry Miles to write a lengthy, detailed account of his formative years. Mark Lewisohn is granted an advance look at the proofs, and chats with the author

Paul McCartney has never read any of the biographies written about him. Maybe if one was written about you, you'd read it, but Paul is different – for 34 years he's seen articles and books that claim to have the inside scoop on his life, his thoughts, his motivations and his ideals, and he knows that few, *if any*, have truly captured him. The Beatles and McCartney biographies that sit on the shelf, all but one unauthorised, are, to a greater or lesser extent, dodgy, and riddled with errors and misunder-standings. Why, indeed, should he bother to read them?

For years, people have asked Paul if he'll write an autobiography. His answer, all along, has been to indicate no... but possibly, one day – or, then again, possibly not and don't hold your breath. In the meantime, a few years back, at the beginning of this decade, it was announced that he was collaborating with Barry Miles on an authorised biography.

Paul and Miles (the single-word name he has used for so long) have known each other for 32 years, and were especially friendly in the mid to late 1960s, when Miles, heavily involved in the "underground"/"counter-culture" scene in London, introduced Paul to his world of artists, musicians and galleries. Paul, whose artistic interests have no bounds, quickly became immersed in this London scene and one of its leading benefactors and protagonists, making short art films and so-called avant-garde private recordings, attending and listening to plays, reading left-field books and forming friendships with the gallery owner Robert Fraser and, through him, artists like Peter Blake (Paul asked him to design the *Sgt Pepper* sleeve) and Richard Hamilton (Paul asked him to design the 'White Album' collage poster).

The book Paul and Miles planned was going to focus entirely on this particular period, when Paul was at large in London, at the epicentre of a cultural earthquake that embraced music, art, fashion and thought, when all these circles collided in a dazzling display of colour and cosmic consciousness. *Paul McCartney – The London Years* was going to be its title but it isn't any more: *Paul McCartney – Many Years From Now* is the name by which the book is being published. This is because the concept was fleshed out during the book's writing: Paul's involvement in the "underground" scene remains at the heart of the text but the story starts out, appropriately, in 1942 in Liverpool and gathers speed in that great city before the Beatles found themselves in London in 1963, at the start of a mesmeric seven year whirl. The book ends in 1970.



While Barry Miles is clearly the "author" of the book, Paul McCartney has made a huge contribution, with lengthy tracts of first-person reminiscences appearing on most pages. In a sense he too, then, is the author, and the book is a fascinating blend of biographical detail written by Miles and first-hand account written by Paul.

McCartney followers will need no telling that *Many Years From Now* is nothing less than Paul's very first written version of his childhood years, his London years, his Beatles years. Right here, this makes it one extremely special book, a book not to be missed. More than this, *Many Years From Now* is endlessly fascinating, encapsulating a freshness and an intimacy of detail that rewards the reader at every page. The Liverpool sections are especially revealing as Paul dwells upon his family life, school, first romances, rock and roll and early musical endeavours with John and George. But it is with chapter three, 'Up The Smoke', that the book drops into top gear, with the story shifting 200 miles south to London. The account unfolds of a dramatic, heady period in which a group of young, intelligent men and women redefined popular culture and pushed over every barrier that stood in their way and had thwarted their predecessors.

In addition to all of this, one of the book's greatest strengths is that Paul talks at length about *every* song from that period – that's every home-grown song performed by the Beatles, a few early unreleased songs, even the songs that Paul wrote but donated to other people to release. Beatles fans will know that John Lennon undertook such an exercise on a couple of occasions, notably in his 1980 interviews with *Playboy*. But, until now, Paul had refrained from putting his own recollections on the record.

These song-by-song reminiscences are compelling, providing a great deal of new information about the world's most familiar and best-loved song catalogue. Alone, it makes the purchase price worthwhile but, of course, on top of this, there's the chance to read the Beatles' and his own story from an entirely fresh perspective – Paul's own.

If you only buy one book about Paul, make it this one.

***Paul McCartney – Many Years From Now* will be published in the UK on 2 October by Secker & Warburg, price £17.99. US publication is by Henry Holt at $27.50.**

Meet Barry Miles

Barry Miles is better known as Miles, the name he has used since 1961. A leading advocate of American "beat" culture, Miles was a co-founder of the Indica enterprise in London in 1966, running the bookshop while John Dunbar ran the art gallery. (Miles' book-dealing has continued since the Indica closed, and he still buys and sells rare volumes.) As a co-founder of the newspaper *International Times* Miles was at the forefront of the 1960s "underground" scene in London, and knew the Beatles well at this time. At their invitation he ran Apple Records' experimental sister label Zapple, and when this closed he moved to the USA for about five years, writing for *Rolling Stone* and *Crawdaddy*. Miles worked closely with the writer William Burroughs, cataloguing his archives, and with Allen Ginsberg, for whom he catalogued recordings and assembled a definitive, 16 volume set of the poet reading his own work. Miles also produced some new Ginsberg recordings and, back in England, a hit single for the punk band the Adverts. While working at the *NME* Miles wrote the first article on the Clash, then he left to become editor of the London listings magazine *Time Out* and edit rock books. He moved back to New York in the early 1980s to write Allen Ginsberg's authorised biography, and now, following the Paul McCartney book, he is writing a biography of Jack Kerouac, to be followed by an account of events at the Beat Hotel in Paris.

PHOTOGRAPH: LINDA McCARTNEY

Miles retrieves his tape recorder for a Many Years From Now *interview session*

Barry Miles
In His Own Words

"It was back in 1989 that I proposed to my agent a book on Paul, and he replied that it had to be authorised or there was no point in doing it. Having spent years working for the *NME* I knew how hard it was to get an artist's permission to do anything, but I wrote a letter to Paul and he just called up and said 'Yes, great idea, let's do it'. Out of the blue, this was – I hadn't seen him for years and years and years.

"My idea was to focus the book on the London scene, based on a book about Gertrude Stein called *Charmed Circle* which put her in the centre and then, through her friendship with Picasso and everybody, explained the art scene, and through other friendships explained the literary scene, the contemporary music scene and so on. I wanted to do this with Paul because he was ideally positioned in London in the mid 1960s: he knew all of the actors and playwrights – he met Harold Pinter and Arnold Wesker and all the rest of them and went to a lot of first nights – and through me he met quite a lot of contemporary composers – Cornelius Cardew, Luciano Berio and so on, as well as the Fugs and the Mothers of Invention. And through Robert Fraser he knew all the artists – Robert not only represented Peter Blake and Richard Hamilton but knew all the others too. Paul went to a lot of art openings. I was hoping to make it into more of a literary biography, something a general reader would want to read.

"I think Paul realised that I was the ideal person to do a book about his involvement in the 'underground' scene because I was there at the time and I was a writer. I went to many recording sessions and met most of the people that he was meeting. I saw quite a lot of Brian Epstein and knew Paul's dad and some of his other relatives – I was more than just one of the people he knew around the clubs.

"Because this was in 1989 Paul was in the middle of rehearsing for the World Tour, so I went up to Elstree, every day for two weeks, to watch him rehearse and have little chats when he was free – which wasn't very often because he had 200 other people who needed his time too. But there were times when we were able to chat, and we agreed to go ahead with the book. Then he went on tour for 18 months so that was kind of a false start. In the meantime, I went through 25,000 press cuttings that post-date the Beatles, looking for any references to the past, a little fact here or there that I'd not seen him say before, or since. To be honest, though, I used very little of this in the finished book.

"Over five years, from 1991 to 1996, I recorded 35 interviews with Paul, and then, when the book was written, we went through the text together, going over the manuscript paragraph by paragraph. The longest bit was doing all the songs, but I think he enjoyed this and I certainly felt that it should be done, for posterity. I had all of John's quotes, from whenever he'd said something about a song, but I didn't show them to Paul and he didn't read them until after, when we compared who had remembered what. And there were very few occasions when they remembered something differently. They were both honest about each other's contributions. The songs alone took about nine interview sessions.

"Several aspects of the book please me greatly. The first is that John Lennon appears throughout. There was quite clearly an incredible relationship between John and Paul, both in terms of friendship and creativity. Paul constantly refers to John and his genuine friendship and love for the man comes through. And they were *great* friends – I saw them together lots of times and had dinner with them on a number of occasions and they had a really, really close friendship. Even if they hadn't been famous you could have recognised it instantly, just by looking at them – they were really old mates together. When I was planning the book I thought that there might be a chapter on their friendship but it didn't work out like that at all – there was no need for a chapter because John is right there, on every page. This book tells you a lot more about John and Paul than any other book has done.

"I'm also pleased about how much information I was able to get on India, because this is a passage in the Beatles' story that was overlooked at the time and regarded as a sort of cranky thing. In fact, Paul still believes in meditation and George Harrison remains a close chum of Maharishi. They never rejected it at all, it was taken on board and it stayed there – like most things with the Beatles, they absorbed, rather than tried and rejected; they take their bit and carry on. And of course they wrote so many songs in India – it was a tremendously creative period.

"The descriptions of the flats and houses is something that I like. Not everybody is interested in that but I'm the sort of person who likes to go and see Dostoevsky's house and see the desk Dickens wrote at. So to try and describe the rooms that some of these songs were composed in was definitely worth doing. And, in a sense, this has been proven by the National Trust buying Paul's old house in Liverpool, which occurred just as I was finishing writing the book.

"Another section I like is the period when Paul and Linda were in New York, just before the Beatles came to an end. It's a time that few people know about, when they went up to Harlem and stayed on Manhattan in Linda's flat. I've read very little about this in any other book.

"The book essentially winds up when the Beatles break, in 1970, so this is not a full-length biography, it's only about a very short period. There is a lot about Liverpool but it tends to be in the context of songs which arose from the Liverpool experience. If I had been writing a proper literary biography then I would have gone into Liverpool much more because, of course, childhood is very important in peoples' lives. In fact, this is not really a biography at all, in the full sense of the word, because it's about a part of someone's life, not the whole. So I prefer to call it a portrait, or a portrait of a period."

ALL PHOTOGRAPHS: PAUL & LINDA McCARTNEY

A Poem For Buddy

Buddy Holly Week 1997 was a turn for the verse

Cometh September, cometh Buddy Holly Week. This wonderful annual fixture, sponsored by MPL, celebrated its 22nd event just a few weeks back. The man from Lubbock himself only lived to the age of 22.

In a book published to tie-in with the 1997 happening Paul McCartney acclaims, "Years ago we inaugurated Buddy Holly Week as a doff of the cap to the memory of the great man and his great music. Over the years this has become the platform for many wonderful and wacky ways of marking that memory. We've had competitions for singalikes and lookalikes, we've had a paint a Buddy painting and contests to write a song in his style. And now we've done poetry inspired by Buddy. Good holly, it's Holly."

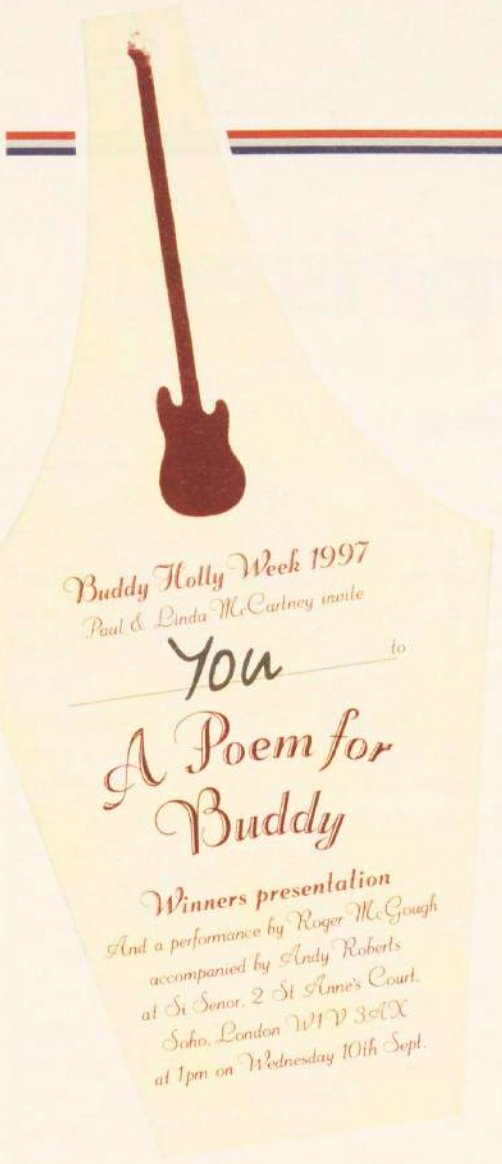
So it was – *A Poem For Buddy* was the title of Buddy Holly Week 1997. Back in the spring, MPL sent out notices to colleges and literary societies inviting budding poets to contribute a piece, maximum 40 lines, celebrating the musician's life or work. An advertisement was also placed in the music magazine *Beat Goes On*, and DJ Chris Tarrant whipped up further interest by mentioning the competition in his Capital Radio show. The result was some 500 poems cascading into MPL's office.

The task of reading all 500 fell to a hardy trio of lyricist Sir Tim Rice, Chris Meade of The Poetry Society, and poet Roger McGough, a member of the Scaffold once upon a long ago. The panel of three had twin duties to discharge – picking the best 50 poems from the 500, and then further whittling these down to a best three. As it happened, the best three turned out to be a best four, with two poets sharing third place. All four were brought to London at MPL's expense to attend a party on 10 September, held in a Mexican restaurant in the heart of Soho.

As *mein host*, Paul climbed the stage to make a moving speech of welcome, recalling the day, back in February 1959, when the news of Buddy Holly's death reached a windswept playground at the Liverpool Institute school and touched the hearts of those who revered his music.

The four winners were then called to the stage, to receive individually-engraved plaques and pocket substantial cheques guaranteed to bring a smile to even the most dour bank manager. They also read out their pieces of poetry. Grace Hughes, in joint third place, delighted the audience with her *Radio-CHHL*, cleverly written in the style of a weather forecast for the fateful day of 3 February 1959. Anne Rouse, also third, read *Expected Him In A Limousine*, painting a fine picture of Buddy's Texan roots. Second place Mike Turner delivered his *Last Bus To Lubbock* about a Texas diner waitress named Peggy Sue. Finally, the winner, a Welsh-American with a Liverpudlian-like surname, Amy Wack, stepped forward to take her prizes and read out *The Crickets*, subtly balancing the image of seeing Sonny, Jerry and Joe B, the members of that esteemed band, in concert recent times, with the memory of Holly

PHOTOGRAPHS: RICHARD HAUGHTON


Buddy Holly Week 1997
Paul & Linda McCartney invite
You
to
A Poem for Buddy
Winners presentation
And a performance by Roger McGough
accompanied by Andy Roberts
at St Senor, 2 St Anne's Court,
Soho, London W1V 3HX
at 1pm on Wednesday 10th Sept.

joint 3rd

EXPECTED HIM IN A LIMOUSINE

What's there to do down in Texas but stomp?
They go long-legged mean or galloping loco.
THE CRICKETS ARE PLAYING.
Convertibles flash by like silver iguana.
BUDDY AND JERRY AND NICKY AND JOE.
The boys amble out of the pool-hall strumming
and beating invisible drums. ONLY TONIGHT.
Chiquitas in rayon lock the door to the whorehouse.

Whatever came out of Lubbock but stomp
(except sand and coyotes)?
Not a Miss Texas, not a fat Baptist preacher,
not presidents, communists, or trapeze performers -
there's a gas station, grocery store, hardware
and drive-in; Manuela, Ricardo, and Peggy Sue.
The soda stream's spurting tonight like Old Faithful.
Pack up your Stetsons and get out your loafers.

SPECIAL TONIGHT. THE CRICKETS ARE PLAYING.
Cancel the bake sale and the Scout jamboree,
and the annual meeting of the South State Kiwanis.
Ring up the sheriff and the big Houston papers.
What we're gonna do next down in Lubbock is stomp
(not shoot off our rifles).
The plane's landed safe and Sir Buddy is near,
and the dust startles up like the sweepings from heaven.

ANNE ROUSE

joint 3rd

RADIO-CHHL

Here is tonight's weather,
On February 3rd 1959.
We forecast a snowy night,
With outbursts of
Tragedy
Somewhere in the Mid-West.
Tomorrow will be clear
Of musical genius,
With many patchy clouds
Of pale imitations
Reaching sometime
Into the year 3000.
Floods of tears are expected
Disrupting the lives of many
Worldwide.
Long term charts suggest
An almost permanent wave
Of influence,
Covering every country.
All major performers
Will be covered with a
Layer of frozen gratitude.
The frequent flurries of genius
Experienced over the last
Eighteen months
Should give rise to
A lasting legacy,
With an outbreak of legend
To be expected
In the latter half
Of this century.
This weather system
Should not fade away.

GRACE HUGHES

1st

THE CRICKETS

Sonny's front man tonight, his timing's just right
and his spontaneous asides are rude, jovial and apt.
He still plucks a sturdy tune on that battered Fender Strat
(a vintage instrument, envy of all the Britpop kids),
though his beard's more salt than pepper now
and for forty years he's seen more road than home.

And Jerry still taps a mean beat on a snare drum,
you know, the intro to 'Peggy Sue'? An oddball,
no doubt, he flails away, sticks flicking. Hawaiian shirt
like a surfing accident. And Joe B. still snaps
the fat strings on that double-bass. He twirls that girl
like a dancer and bobs his head to the rhythm.

And they still swing, those songs, three minutes
of magic, no junk, no fifteen minute drum solos,
no techno, no modern urban, existential angst.
Just boy meets girl, mostly. And how they evoke
their heyday, an innocent world that never was:
a pre-Vietnam, pre-Watergate, black & white world.

But no matter how many years they've played together,
there's still a space centre stage taken by the ghost
of that skinny kid in a stiff suit and black horned-rims.
The Crickets have grown old while he stays forever 21
and on the *Ed Sullivan Show*, 1957, where he swings one hip
on a pivot, snaps his fingers in time to 'That'll Be The Day'.

Do they hate him sometimes - his nerd grin, that mad yodel,
his perfect, posthumous fame, at the umpteenth request
for one of those still dazzling tunes? Maybe baby.
But they don't show it tonight. Jerry pounds away,
Joe B. thrums and spins, Sonny laughs and gets the crowd
to sing along with 'Rave on, rave on with me...'.

AMY WACK

2nd

LAST BUS TO LUBBOCK

Peggy Sue waits on tables
And waits for Mister Right
In a Texas diner north of Abilene

Where the men blow past like sagebrush
And a passing trucker's smile
Makes her think of just what might have been.

Like an off-white wedding gown
In a sunlit store window
Her hopes are slowly fading everyday

As the highway heathaze shimmers
Beneath a lonesome cloud
And another customer goes on his way.

Chirping crickets chorus
The arrival of evening
And a scarlet sunset streaks the summer sky

While Peggy cleans the tables,
Counts the takings and the minutes
For the last bus to Lubbock to come by.

And the letter D in D I N E R
On the faulty neon sign
Flickers like a forlorn guiding star

As a hungry horn-rimmed singer
Hums a tune that finds its title
Illumined in the headlights of his car.

MIKE TURNER

performing with them on *The Ed Sullivan Show* in 1957.

All four poets performed without apparent nerves and their fine work was warmly received and appreciated by all. In addition to their prizes, each can also lay claim to being published, because the adjudged best 50 poems have been collated in a new book issued the same day, *A Poem For Buddy*, edited by The Poetry Society, with an introduction by Roger McGough and a foreword from Paul McCartney. "I've often thought that 'Buddy' was a good moniker for Charles Hardin Holley," Paul writes. "Buddy, it conjures up images of a pal, of a friend. Which is apt, because his music has always been a friend to me. His songs can buck you up when you're feeling low, or even better your mood when you're feeling great. So congratulations to all those poets who were sufficiently inspired by the man to have their work selected here for this anthology, and my thanks to all of the many others who made the effort to send in their stanzas. It makes a great read."

The prizewinners were followed on stage by Roger McGough who had agreed to read a selection of his own wonderful work. Accompanied by the guitarist Andy Roberts, Roger delighted the assembled throng with 16 superb pieces, brimming with wit (as in *For Want Of A Better Title* and *Posh*), delightful wordplay (*In Case Of Fire Break Glass*), 1990s reality (*The Five Car Family*) and sadness (*The Railings*, *Forty Love* and *The Trouble With Snowmen*). They're a goodly talented bunch, those Liverpudlians.

The event was rounded off by a ten-piece mariachi band cramming themselves onto the small stage and running through a selection of Buddy Holly songs in Spanish and English, 'Listen To Me, 'True Love Ways', 'Heartbeat' and more.

And so Buddy Holly Week 1997 concluded, having proven, once again, a fitting tribute to an inspirational figure. The world needs inspirational figures, and as Paul McCartney pointed out in his welcoming address, in the light of more recent tragic events, it's a good thing to reach out for music and poetry to remember our heroes and heroines.

A Poem For Buddy can be ordered in bookstores (quote ISBN 1 900152 35 5) or is available post-free to UK purchasers (cost £6.95, cheques payable to 'Stride') from Stride Publications, 11 Sylvan Road, Exeter, Devon EX4 6EW.

A Web Of Intriguing Surprises

Ever one to keep astride of ever-changing technology, Paul has launched an official McCartney web site on the Internet

You're probably reading this in *Club Sandwich*. That's right – *probably*. You *might* just be reading it on the Internet. For *Club Sandwich* is now available, for the perusal of those suitably equipped, at the official Paul McCartney web site. Not the whole of every issue, admittedly, but one article from every current *Sandwich* is posted on the Net, along with an array of other fine features that will delight and inform every visitor.

The Paul McCartney web site underlines Paul's commitment to new technology and to his millions of fans in every corner of the globe.

Here's what it beholds.

An invaluable biography section, so thorough it has been broken down into four sub-sections (1942-70, 1971-80, 1981-90 and 1991-date).

A complete US discography 1970-97 that details, for every Paul McCartney or Wings CD, all the tracks, their timings, release dates and chart information. And every one of the songs is married to an audio file that enables the Internet surfer to click on a title and hear the first 45 or so seconds of the relevant recording. The discography also lists all the singles, with the same features, and contains a particularly useful A-Z song search that enables visitors to look up any title from 'After The Ball' to 'Zoo Gang' – and, once again, hear a passage from the song.

A section devoted to Paul's award-winning US radio series *Oobu Joobu*. Clicking here enables the user to read a review of the series published by the US magazine *Billboard* and hear an exclusive 12 minute montage of series highlights originally assembled for promotional purposes.

Coming soon to the web site (indeed, it may be up and running by the time this is printed) is a section of FAQ's (that's Internet-speak for Frequently Asked Questions). While circumstances are unlikely to permit this particular section from becoming truly interactive, the most popular questions asked about Paul's career will be answered here, and more will be added as time goes on.

As mentioned, the *Club Sandwich* section reproduces – text and pictures – the leading article from the latest available publication, as well as articles from recent back-issues. And there are membership application forms to complete if you wish to join the Fun Club and receive a subscription to the full quarterly paper.

The Paul McCartney web site also includes a Featured Album section. At present, this is devoted to *Flaming Pie*. By clicking and entering here you can read and listen to Paul's comments about the album and hear musical extracts. You can also jump to Capitol Records' *Flaming Pie* site where you can check out 11 photographic images from the album artwork in a special picture gallery, read *The Flaming Pie Gazette* and be guided, via further hot links, to see the recent VH-1 *Town Hall Meeting* broadcast, read a transcript of Paul's subsequent Internet Q&A session, send a friend a personalised e-mail *Flaming Pie* postcard greeting, subscribe to a *Flaming Pie* information mailing list and even order a copy of the album to be sent by post (or "snail-mail" as tekkies so condescendingly have it), either to yourself or to a friend.

The Paul McCartney web site, which opened up in April of this year, is actually a sub-section of the main MPL Communications site launched in August 1996. Both are looked after by MPL's New York office, and in particular by Seth Zowader, who creates the concepts, designs the pages, obtains the relevant approvals and liaises with those who execute the actual programming. According to Seth, the site was originally established to provide an on-line presence for MPL's music publishing interest. "We wanted to promote our songs and our catalogue over the Internet," he declares, "and even end up doing song licensing that way. This element has gone so well, in fact, that we've now expanded the web site to include Paul's pages, so that we cater for both the music industry and the fan sides of MPL."

Netscape - [The Paul McCartney Fun Club]
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Location: http://www.mplcommunications.com/mccartney/club/
The Paul McCartney Fun Club
Club Sandwich
FLAMING PIE
YESSIR!
This month's feature article
20 years of Club Sandwich
Previously featured articles
Information on becoming a member of the fun club
Home
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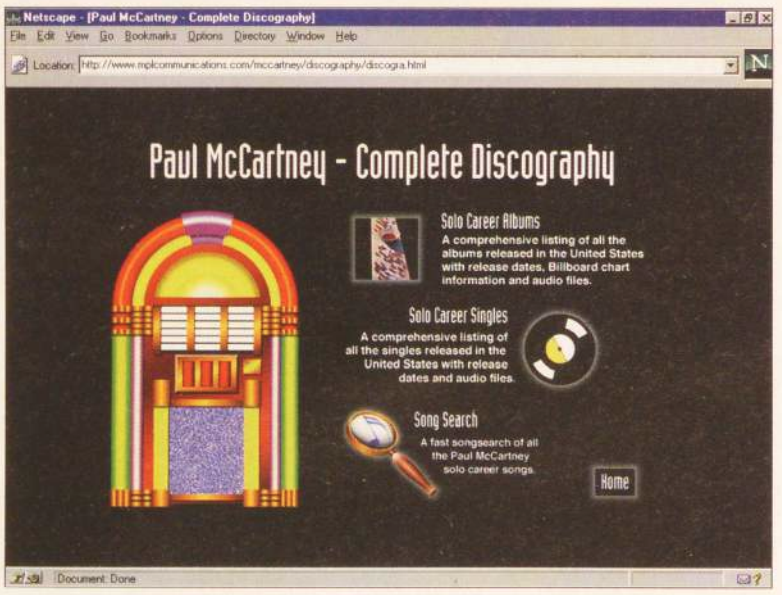
MPL Communications


Netscape - [Paul McCartney - Complete Discography]
File Edit View Go Bookmarks Options Directory Window Help
Location: http://www.mplcommunications.com/mccartney/discography/discogra.html
Paul McCartney - Complete Discography
Solo Career Albums
A comprehensive listing of all the albums released in the United States with release dates, Billboard chart information and audio files.
Solo Career Singles
A comprehensive listing of all the singles released in the United States with release dates and audio files.
Song Search
A fast songsearch of all the Paul McCartney solo career songs.
Home
Document: Done

What of the future? "We'll certainly be keeping everything current," says Seth, "with information about *Standing Stone* being posted right now. I'd like to build up a great mass of data about things that people are interested in, like the McCartney Rose, which we get many enquiries about. With the *Club Sandwich* section, for example, we could build a bank of articles and features, not just the current ones but those stretching back over the years.

"One of the aspects I dislike about a many other web sites is that although they constantly update, they also get rid of the old stuff. I'd like to see this one keep building and building. We have so much material – videos, pictures and more – so this is definitely the kind of web site where we can continually upgrade and improve for many years to come. I would like to see a lot more visual stuff on there, and a lot more interactivity, and I know that Paul's fans love this too. Already MPL is one of my favourite places to go on the Internet, and it'll be getting better and better and better."

The official Paul McCartney web site is at
http://www.mplcommunications.com/mccartney
The MPL web site is at
http://www.mplcommunications.com
Capitol's *Flaming Pie* web site is at
http://www.flamingpie.com

A Fêted Event

Marking a meeting of our times

Public Notices

Woolton Parish Church

Garden Fete

and

Crowning of Rose Queen

Saturday, July 6th, 1957

To be opened at 3 p.m. by Dr. Thelwall Jones

PROCESSION AT 2 p.m.

LIVERPOOL POLICE DOGS DISPLAY
FANCY DRESS PARADE
SIDESHOWS REFRESHMENTS
BAND OF THE CHESHIRE YEOMANRY
THE QUARRY MEN SKIFFLE GROUP

ADULTS 6d., CHILDREN 3d. OR BY PROGRAMME

GRAND DANCE

at 8 p.m. in the Church Hall

GEORGE EDWARDS' BAND
THE QUARRY MEN SKIFFLE GROUP
Tickets 2/-

SOUTH LIVERPOOL WEEKLY NEWS

July 6 1957 was just another day for most people. A shopping day, a laundry day, a gardening day, a stay-at-home day, a crossword-filling day, a listen-to-the-radio day.

But, for two young boys in Liverpool, July 6 1957 turned their lives upside down.

And they, in turn, turned the world upside down.

That day, Paul McCartney, 15 years of age, cycled across from Allerton, the district where he lived, to neighbouring Woolton, where, at the suggestion of his school chum Ivan Vaughan, they would spend the Saturday afternoon at a garden fête in the grounds of a local church. Past, present and doubtless future, if you grow up in Britain these events are a way of life. Summer is not long and not always very sunny, so people like to make the most of a nice day. And churches, always short of money, know how to make hours of fun out of a few homemade-cake stalls and bric-a-brac tables.

So Paul and Ivan – nicknamed, inevitably, "Ivy" – found themselves in Woolton. And here, fate pointed its astronomically-sized outstretched finger at Paul and a Woolton boy, the sixteen year old John Lennon, there with some friends to provide the fête's musical entertainment. The fête, and fate, brought them together.

Forty years on, this July, Paul recalled the day with great clarity.

"Ah yes, I remember it well," he reflected, invoking the words of the Maurice Chevalier song. "I do, actually. My memory of meeting John is very clear. There were the Quarry Men, playing on a little platform. I can still see John now – checked shirt, slightly curly hair, singing 'Come Go With Me' by the Del-Vikings. He didn't know all the words so he was putting stuff in about penitentiaries, and making a good job of it.

"I remember thinking, 'He looks good – I wouldn't mind being in a group with him.' A bit later, we met up. I played him 'Twenty Flight Rock' and he seemed pretty impressed – maybe because I *did* know the words. Then, as you all know, he asked me to join the group, and so we began our trip together. We wrote our first songs together, we grew up together and we lived our lives together.

"I still remember his beery old breath when I met him that day. But I soon came to love that old beery breath. And I loved John. I always was and still am a great fan of John's. We had a lot of fun together and I still treasure those beautiful memories."

The fortieth anniversary was appropriately celebrated. The 1957 day's events were reconstructed by way of a special fête held in the same church grounds, and with an evening concert in the church hall over the road, just as it all happened all those years ago. And, entirely appropriately, the Quarry Men Skiffle Group reunited to provide the musical entertainment – all the original members from that summer's day 40 years ago, but for one.

"Thanks for remembering," Paul declared. "There's no way that when we met here we had any idea of what we'd be starting. But I'm very proud of what we did. And I'm very glad I did it with John. So I send you all in Woolton and Liddypool my best wishes today. I hope you all have a wonderful day, and God bless all who in sail in you!"

Paul was not the only one to send personal greetings. Yoko Ono sent a message as did, remarkably, the British prime minister Tony Blair, and Her Majesty the Queen.

And once again, while others went about their shopping, their laundry, their gardening, their crossword or other activities, people revelled in Woolton as the sun shone down on its suburban red sandstone church.

GARDEN FETE
ST. PETER'S CHURCH FIELD

WOOLTON PARISH CHURCH — Rector: M. Price Jones

Saturday, 6th July, 1957
at 3 p.m.

ADMISSION BY PROGRAMME:
CHILDREN 3d.

PROCEEDS IN AID OF CHURCH FUNDS.

PROGRAMME

STALLS — SIDESHOWS — ICE CREAM — LEMONADE

Teas and Refreshments in large Marquee situated behind the hut.

2-00 p.m. PROCESSION leaves Church Road, via Allerton Road, Kings Drive, Hunt's Cross Avenue; returning to the Church Field.
Led by the Band of the Cheshire Yeomanry.
Street Collection by the Youth Club during the procession.

3-00 p.m. CROWNING OF THE ROSE QUEEN (Miss Sally Wright) by Mrs. THELWALL JONES.

3-10 p.m. FANCY DRESS PARADE.
Class 1. Under 7 years.
Class 2. 7 to 12 years.
Class 3. Over 12 years.
Entrants to report to Miss P. Fuller at the Church Hall before the procession.

3-30 p.m. MUSICAL SELECTIONS by the Band of the Cheshire (Earl of Chester) Yeomanry. Bandmaster: H. Abraham.
to
5-00 p.m. (By permission of Lt.-Col. G. C. V. Churton, M.C., M.B.E.).

4-15 p.m. THE QUARRY MEN SKIFFLE GROUP.

5-15 p.m. DISPLAY by the City of Liverpool Police Dogs. By kind permission of the Chief Constable and Watch Committee.

5-45 p.m. THE QUARRY MEN SKIFFLE GROUP

8-0 p.m. GRAND DANCE in the CHURCH HALL
GEORGE EDWARDS BAND also The Quarry Men Skiffle Group
TICKETS 2/-
REFRESHMENTS AT MODERATE PRICES.

PHOTOGRAPH: GEOFF RHIND

The Beatles At The Proms

Mark Lewisohn reflects on a remarkable event

I sat at home the night of Thursday 31 July 1997. This time, you really didn't have to "be there". I listened to the radio.

I listened to Radio 3, the BBC's highbrow music station, home to operas and the classics.

I listened to The Proms, the annual series of classical music concerts that veritably *defines* the word highbrow. The Proms – the Henry Wood Promenade Concerts, to give the full title – have been around for 102 years, since 1895.

The King's Singers were performing a programme of four Beatles songs, numbers written by – as they kept announcing – "Lennon and McCartney". (In fact, they were all McCartney pieces.) They performed 'Penny Lane', 'Eleanor Rigby', 'I'll Follow The Sun' and 'Honey Pie'. The King's Singers don't always go for the obvious – they left out 'Yesterday' and 'Here, There And Everywhere'.

The performances were delightful, not least because the King's Singers are an entertaining, witty bunch of sophisticates, and they know how to twist an arrangement to suit their specific style.

The audience kept applauding wildly. The King's Singers were summoned back for three encores, 'Mother Nature's Son', 'Ob-La-Di, Ob-La-Da' and 'Blackbird'. The audience were on their feet, cheering, clapping, whistling, stomping their feet. This was the *Proms* crowd was doing this.

It really got me thinking. One of the songs was *I'll Follow The Sun* for goodness sake! Never a single, not on many people's Top 20 Beatles Songs Of All Time list. (I really must get around to seeing what mine looks like someday.) A song written by a teenage, schoolboy Paul McCartney in the front living-room of his father's house in Liverpool. I grew up in the 1950s and 1960s – I remember well the condescending way that pop music, and the Beatles, were received and considered in those days. So I can appreciate that, had you been *lunatic* enough to suggest to Paul, this same day or night when he wrote 'I'll Follow The Sun', that his charming but straightforward and unassuming tune would one day be sung at the Proms, at the Royal Albert Hall, in London, he – and anybody else within earshot – would have thought this unbelievable, impossible, *insane*. It just could *not* have been predicted. Classical music was for nobs. Nobs who looked down their noses at the pops. London and the Proms was 200 miles away by road and a million miles away by *class*. (Or so it liked to think.)

*

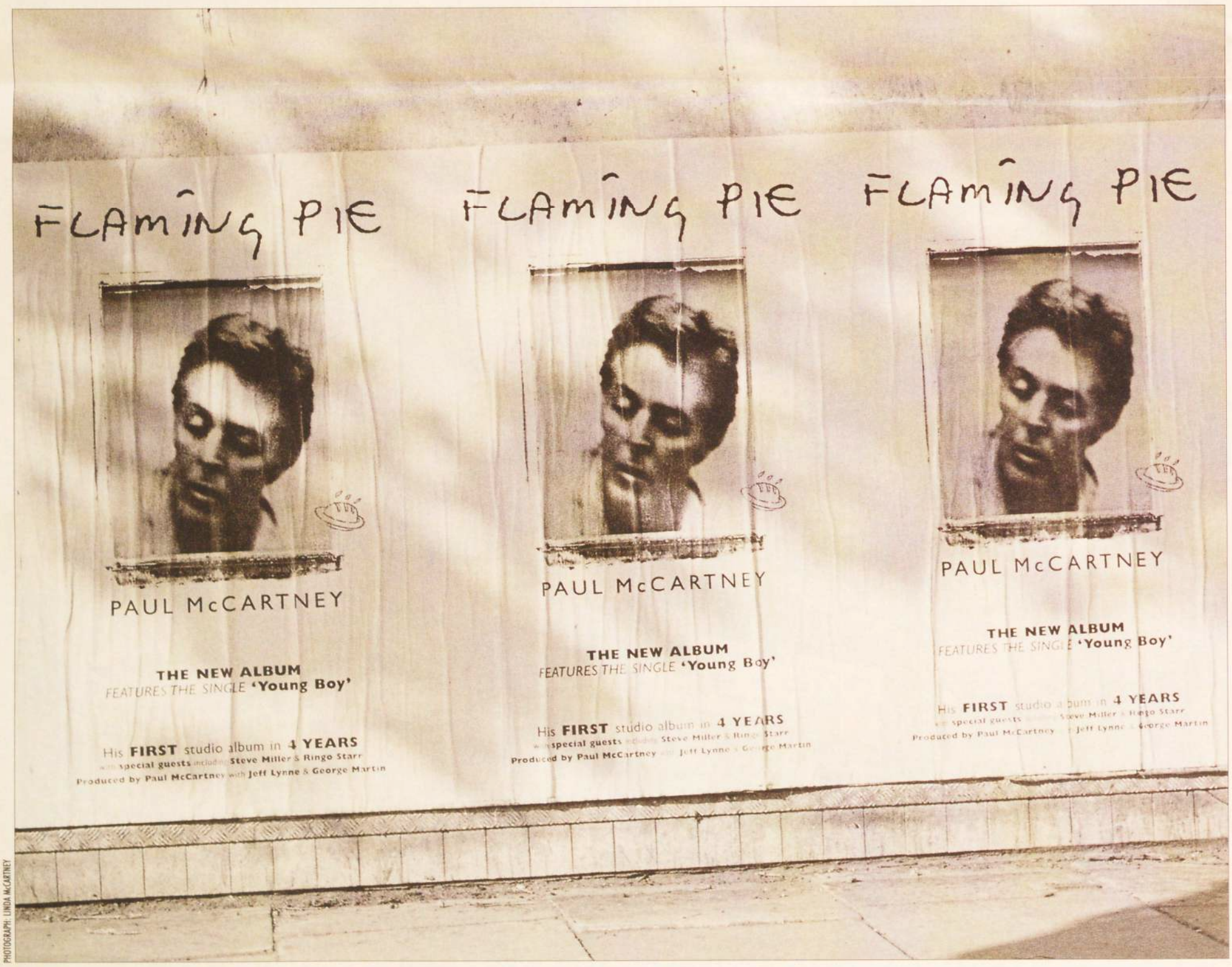
And here we are, in 1997.

Paul McCartney has been knighted and is now Sir Paul McCartney.

A song written by this 16 year old in his house in Liverpool, on a crummy little guitar, scratched down with a pencil in a school exercise book, is being performed at The Proms to a rapturous reception from The Suits.

And that little terraced council house in Liverpool has been bought by the National Trust (this, perhaps, is even more remarkable than The Proms bit) as a monument of national importance.

The future, they always say (whoever "they" are), is best left untold. The thing is, even if it were known, because it can throw up things like this, who would ever believe it anyway?


FLAMING PIE
PAUL McCARTNEY
THE NEW ALBUM
FEATURES THE SINGLE 'Young Boy'
His FIRST studio album in 4 YEARS
with special guests including Steve Miller & Ringo Starr
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PHOTOGRAPH: LINDA McCARTNEY

WRITE AWAY

Your chance to get questions answered

Q

Flaming Pie is, for the most part, a solo album. Is Paul's band – Hamish, Wix, Robbie and Blair – still together?

Laurie Collin, New Orleans, Louisiana, USA

Quite simply, Laurie, every band member has been busy doing their own thing these past four years, and with all the different projects and ideas flying around they've had no cause to work together since the end of the New World Tour late in 1993. This is not to say that the band have "split up" – in fact, relations remain good, and Wix and Robbie were in the house-band at the Montserrat benefit concert at the Royal Albert Hall in September at which Paul was the prime attraction. (This event will be covered in the next CS, by the way.)

Q

Please answer this question for us. We've written letters, we've gone on-line, we've tried the Internet – everything, and we are desperate for an answer. Years ago, Paul sang on Donovan's song 'Mellow Yellow'. If our information is right, it was Paul who whispered some words, something like "quite rightly", after Donovan sang "They call me mellow yellow". Many people have tried finding the answer for us – please help if you can.

Randy & Ialeen Durling, Portsmouth, New Hampshire, USA

Q

An encyclopedia of American Top 40 hits claims that Donovan's 1966 hit 'Mellow Yellow' features whispered vocals from Paul. I've heard the song many times and, to me, it doesn't sound like Paul's voice. Does Paul actually contribute to this recording?

Jonathan Bloomfield, Diamond Bar, California, USA

Remarkably, these are two out of many letters we've received asking about Paul's involvement in this song. In a recent interview, published in the Dutch fanzine *Beatles Unlimited*, Donovan confirmed that Paul does appear on his recording, but only within what he calls "the party scene", singing the line "mellow yellow". He recalls that Paul did not sing the lead vocal at any time in the song and also does not – despite popular myth – whisper the line "quite rightly".

Q

In my country the most publicised promo video for 'Ebony And Ivory' was, at that time, the version with Paul's solo vocal, and I became aware that this version exists as a B-side single, although not on the reverse of the normal version where it is 'Rainclouds'. What single does the solo version belong to?

Daniel Lami and Natalia Lozano, Córdoba, Argentina

As you point out, 'Rainclouds' was the B-side of the regular 'Ebony And Ivory' single – the duet with Stevie Wonder, in other words, released on a seven-inch 45. The other version of 'Ebony And Ivory', with Paul singing the vocal alone, was issued on a 12-inch single, released in Britain, the USA and some other countries but, clearly, not Argentina. At present, the track is unavailable in CD format so your best chance of obtaining a copy would be to scan record collecting magazines.

Q

It is with some regret that I write this letter. I have been a Paul McCartney fan for 30 years, during which time I have collected all his records on vinyl. I had to order the last one to get it on vinyl, and today I read that _Flaming Pie_ is not being issued on vinyl at all, except that Paul has pressed up 200 copies for friends and people in the industry. I hope this decision is reconsidered and that _Flaming Pie_ is issued in LP format.

Paul Wilkinson, Doncaster, England

Fear not – *Flaming Pie* IS available on vinyl, and was always going to be so, despite whatever you read to the contrary. Paul McCartney is aware that there are still people out there who haven't latched on to the CD format, and he remains one of the few artists whose work continues to be released on vinyl. Indeed, he usually insists upon it. Even in America, where very few new albums are issued on vinyl, Capitol has issued *Flaming Pie* this way. It is true that Paul sent 200 specially-pressed advance copies of the album to people of his choosing, but this was done in addition to, not instead of, the commercial version.

A

In CS80 a reader asked about a Los Angeles studio session in 1974 in which Paul worked with John Lennon for the first and only time after the Beatles. Our answer was seen by John's friend May Pang who wrote offering to tell us what she remembered of this special night.

"The jam session was at the Burbank Studios and was after ending the first session for the Harry Nilsson album, later to become *Pussy Cats*. Paul and Linda happened to stop by but Ringo and Keith Moon had already gone home. It was quite a surprise to us all. Paul ended up on drums, Mal Evans and myself on tambourines, Linda on Hammond organ and, another surprise, Stevie Wonder on electric piano."

Thanks, May – good of you to set the record straight.

IF YOU HAVE A QUESTION THAT YOU WOULD LIKE ANSWERED SEND IT ALONG TO *CLUB SANDWICH*, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND, MARKING YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. PLEASE DO NOT USE YOUR QUERY TO CARRY ANY OTHER REQUEST OR CLUB BUSINESS. WE REGRET THAT WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

Mmmm... THOSE MAGICAL MUSICAL MACCA MOMENTS

A reader chooses his ten favourite high spots from Paul's music – in this case, everything is from *Flaming Pie*

1 The verses starting "I don't care" and "Never mind" in 'The World Tonight'
2 The whole of 'Somedays' – goose-pimple time!
3 The middle-eight of 'Beautiful Night'
4 The vocals on 'Heaven On A Sunday'
5 The word "lookin'" after the line "Then it might come lookin'" in 'Young Boy'
6 The piano and beat changes in 'Flaming Pie'
7 The lines "No one's out to break your heart/It only seems that way" in 'Little Willow'
8 The electric guitar at the end of 'The Song We Were Singing'
9 The soulfulness of 'Souvenir'
10 The acoustic guitar in 'Calico Skies'

This list was kindly sent in by Club member Andrea Barany, of Monor, Hungary.

If you would like to list your ten favourite Magical Musical Macca Moments then please send them to *Club Sandwich*, PO Box 110, Westcliff, Essex, SS0 8NW, England, marking your postcard or envelope 'Mmmm...' in the top-left corner. Please do not use your submission to carry any other request or Club business.

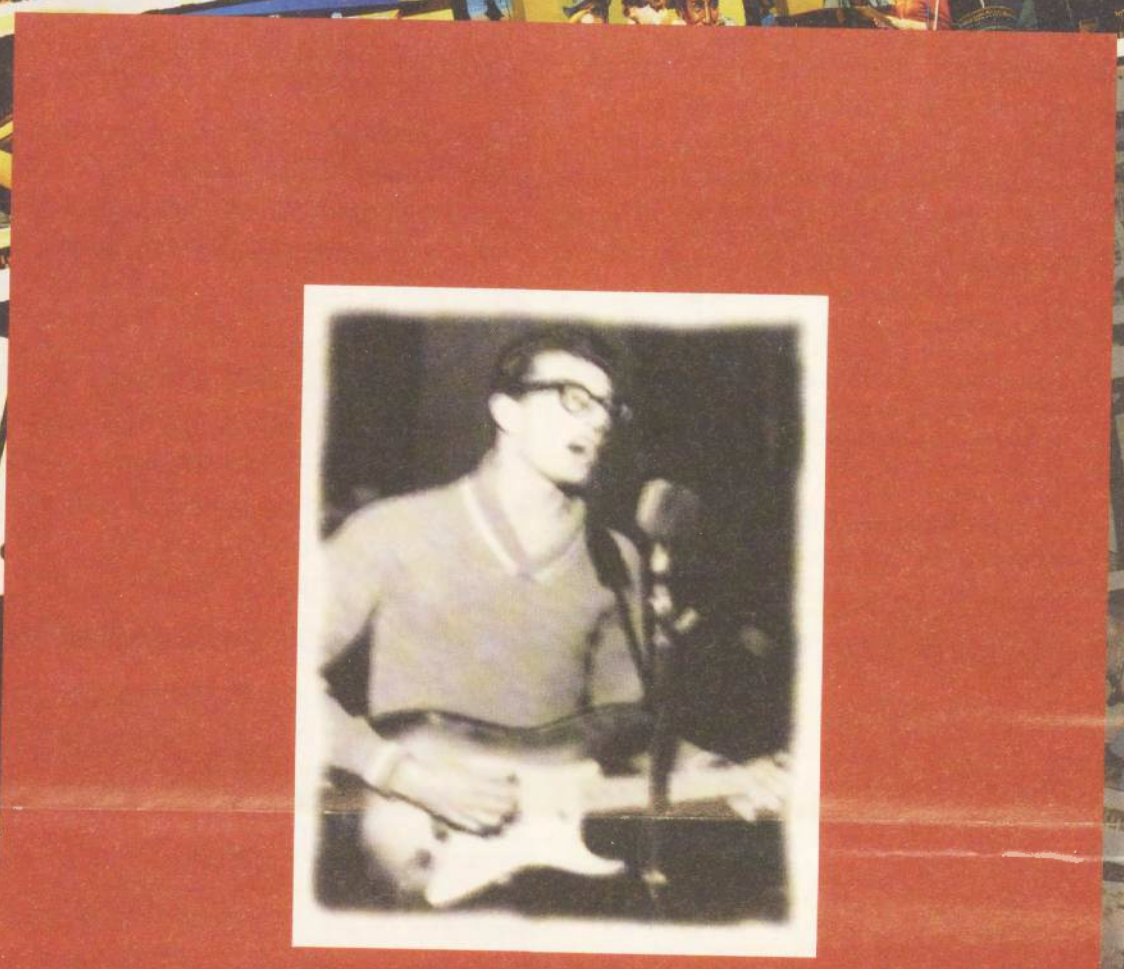
SANDWICH PAIRS PUZZLE

Choose the word from Panel B that marries with a word from Panel A to make pairs of people or things.
When completed, the column marked in red, reading downwards, will reveal the name of a well-known Broadway musical.

Victoria and	Charlotte, Gershwin, Ladder,
Antony and	Edward, Bay, Sullivan, Linda,
Laurel and	Diogenes, Albert, Sheba,
Roland and	Remus, Oliver, Hardy, Samson,
Romulus and	Esau, Fox, Opera, Uncle,
Aunt and	Needles, Herring, Steve, Sheep,
Gilbert and	Nero, Nails, Timon, Cleopatra,
Paul and	Ivy, Delilah, Christina, Gilly,
Holly and	Adam, Agatha, Julia
Pins and	
Jacob and	

SOLUTION TO THE FLAMING PUZZLE

1	A TUNEFUL BIG HIT	BEAUTIFUL NIGHT
2	FILMING APE	FLAMING PIE
3	O WELL TIT WILL	LITTLE WILLOW
4	SO I ASK CECIL	CALICO SKIES
5	YOU NEED SAVANNAH	HEAVEN ON A SUNDAY
6	SAMOYEDS	SOMEDAYS
7	GROGGINESS THE NEW WINE	THE SONG WE WERE SINGING
8	BUSTED ABODE	USED TO BE BAD
9	THROW LIGHT TO END	THE WORLD TONIGHT
10	GO BUY YON	YOUNG BOY
11	OUR VEINS	SOUVENIR
12	YEAR YOU'LL LOVE	REALLY LOVE YOU
13	IOWA ANY FUN	IF YOU WANNA
14	A TRAGEDY	GREAT DAY



A POEM FOR BUDDY

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